EIGHTH THOUSAND.

WRITTEN AND COMPOSED EXPRESSLY FOR THE FESTIVAL CHOIR OF THE BIRMINGHAM SUNDAY SCHOOL UNION.

RUTH

A SACRED CANTATA

WORDS BY

EDWARD OXENFORD

MUSIC BY

ALFRED R. GAUL

MUS. BAC., CANTAB.

OP. 34.

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Chorus Parts, in vocal score, 1s.; Tonic Sol-fa, 9d.; Words only, 5s. per 100.

RUTH.

CHARACTERS.

NAOMI	*Contralto.*
RUTH	*Soprano.*
ORPAH	*Soprano.*
BOAZ	*Bass.*

ELDERS, HANDMAIDENS, REAPERS, &c., &c.

PART I.

SORROW.

In the Country of Moab, and on the road to Bethlehem.

CHORUS.

A grievous famine smote the land,
And chasten'd Judah's children sore;
It was the Lord's divine command
That earth her fruits should yield no more!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

And now to Him it seemeth good
Again to send His people bread;
And where of late gaunt Famine stood
Sweet Plenty raiseth up her head!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

RECITATIVE AND AIR.—*Naomi.*

Now go your ways, my daughters well-beloved;
Return ye each unto your mother's house;
The Lord deal kindly with ye, as ye both
Have dealt with those departed, and with me.

O gracious Lord, cast down Thine eyes
Upon Thy servant here,
And grant me strength thro' life's brief length
My earthly woes to bear.
It hath seem'd well, Almighty God,
That I should chasten'd be;
But O I would not stay the rod,
For all is known to Thee!

If by the way I faint and fall,
Of burdens sore complain,
Desert me not, but strength allot,
That I may rise again!
And when my life on earth is o'er,
Have mercy, Lord, on me,
And let me dwell for evermore
In Paradise with Thee!

CHORAL RECITATIVE.

They lifted up their voice and wept again,
For grief and sorrow dwelt within their hearts.

TRIO.—*Naomi, Orpah, and Ruth.*

Naomi.

Farewell! the hour has come for parting!
Farewell! love's link must break at last!
Heed not the truant teardrops starting;
They do but greet the mirror'd past!

Orpah.

"Farewell!" the word is all unspoken!
"Farewell!" it cannot yet be said!
For O our hearts will then be broken,
And peace for ever from us fled!

Ruth.

Alas! and must we from thee sever?
Alas! our souls are wrung with pain!
O say not it must be for ever,
But soon our lives will join again!

Naomi.

Alas! my soul is fill'd with sorrow,
Alas! to part is bitter pain;
Yet comfort from this promise borrow,
In Heaven we shall meet again!
Farewell!
Ah, no!
Farewell!
Ah, no!
Ye may no more beside me stay!
O we will cleave to one another!
Alas!
It may not be—away!

SOLO.—*Ruth.*

Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.

CHORUS.

Speak! art thou that Naomi, daughter,
Who left us when famine was here?
When streams were despoil'd of their water,
And Earth was all barren and sere?
Yea! thou art the one who departed
With husband and sons in the past;
Say, why art thou sorrowful-hearted
Now home thou art welcom'd at last?

RECITATIVE.—*Naomi.*

Call me not Naomi,
For grief and woe are mine:
The Lord hath dealt full bitterly,
It was His will divine!
I went out full from Bethlehem,
All empty come I now,
Yet to the High God's just decree
My head I humbly bow.

CHORUS.

Weep no more, for we will cheer thee!
Weep no more, but dry thine eyes!
To our hearts we will endear thee!
From thy sorrow, daughter, rise!
Weep no more, the Lord will aid thee,
He ne'er faileth in distress;
Bygone woes have only made thee
Fitter for new happiness!
Weep no more!
O weep no more!

PART II.

JOY.

In the harvest field, at the abode of Naomi, and at the Gate of Bethlehem.

CHORUS OF REAPERS.

See! the golden rays of morning
Now the meadows are adorning;
Earth is from all gloomy shadows,
Born of sombre Night, releas'd!
O'er the crest of distant mountain,
O'er the brook and bubbling fountain,
Gleam anew the waking sunbeams:
Day appears within the East!

While the pearly dewdrops glisten
To the cornfields let us hasten,
There with songs of praise to lighten
Hours that are ordain'd for toil;
Blithely we will do our reaping,
Still within our mem'ry keeping
Thoughts of Him who, in His mercy
Giveth us the fruitful soil!

See! the morn, with pointed finger,
Biddeth us no longer linger,
Warneth 'tis the time for labour
Golden stems of corn among.
To the fields then let us hasten
While the pearly dewdrops glisten,
There the hours of toil to lighten
With thanksgiving and with song!

CHORAL RECITATIVE.

Naomi had a kinsman of her husband's, a mighty man of wealth, whose name was Boaz.

AIR.—*Ruth.*

Let me hie unto the field
Where the reapers reap the corn;
Scatter'd ears the ground will yield,
Fallen since the dewy morn.

Kindly hearts I there may find—
Hearts that will not this deny,
While the golden sheaves they bind
To the sickles' melody.

'Mid the drooping sheaves to glean
Let me now, I pray thee, go;
Where the reaper's scythe hath been
Ears of golden corn lie low.
Homeward then, with yellow spoil,
I shall haste at close of day,
Having gather'd from the soil
Wealth that others cast away.

RECITATIVE.—*Naomi.*

Go, my daughter, and may thy gleaning prosper;
May plenty cross thy footsteps, and thy heart,
When thou returnest home, be fill'd with joy
That dieth not to-day, but liveth on
Till thou from earthly scenes art call'd away!

AIR.—*Boaz.*

Go not from hence, my daughter,
But glean between the sheaves;
The field is mine, and all is thine
That ev'ry reaper leaves.
Abide here by my maidens,
And join their mid-day rest;
No tongue shall say thy gleaning nay,
Or aught thy search molest.

Go not from hence, my daughter,
But to my cornfields keep,
And follow close beside of those
Whose task it is to reap.
Thou shalt not be upbraided,
No voice thy hands shall stay;
The field is mine, and all is thine
That thou canst glean to-day!

RECITATIVE AND AIR.—*Ruth.*

Why have I found grace in thine eyes, O my lord?
Why shouldst thou take knowledge of me, seeing I am a stranger?

Past all knowledge
Is the kindness
Thou dost show, my lord, to me;
I am lowly,
And thy favour
All unmerited must be!
There are many
More deserving,
There are many—I am least,—
Yet thy bounty,
Gracious master,
Bids me join thy maidens' feast!

Deeds so kindly
Fill my bosom
With a wish thy name to laud;
Yea, for actions
Good and tender
Ev'ry heart would fain applaud.
Hear me offer
Loud thanksgiving,
Hear thine handmaid give thee praise;
Gracious master,
For thy welfare
I shall pray throughout my days!

RECITATIVE.—*Boaz.*

I know the goodly deeds that thou hast done,
O my daughter!
And the Lord God of Israel,
Under whose wings thou art come to trust,
Shall give thee full reward!

CHORAL RECITATIVE.

So she glean'd in the field until even,
And beat out that she had gleaned;
Then went she up to the city,
And her heart was fill'd with joy.

DUET.—*Naomi and Ruth.*

Naomi.

With joyous heart I greet thee home,
O daughter, for thine hour is come!
No more thy weary lot shall be
To dwell, and weep, and wail with me!

Ruth.

With joyous heart thy cheek I press,
O mother, full of tenderness;
But, tho' we part, I still shall be
A daughter evermore to thee.

Naomi and Ruth.

Farewell, my { daughter / mother } dear, farewell!
May joy upon thy pathways fall!
May peace beside thee ever dwell,
The gift of God, the Lord of all.

Naomi.

Go, cleave to him who is thy lord:
His heart with gracious love is stor'd.
Go, daughter, go; thine hour is come
To leave me for a fairer home.

Ruth.

I go, but in my heart will dwell
A love that years will not dispel;
A deeper love there could not be,
For, mother, 'tis my love of thee.

Naomi and Ruth.

Farewell, my {daughter / mother} dear, farewell!
May joy upon thy pathways fall!
May peace beside thee ever dwell,
The gift of God, the Lord of all.

CHORALE.—NIGHTFALL.

Look down, O Lord, from realms above,
Look down, we pray;
All dangers of the night remove
From out our way;
Protect us with Thy watchful love
As thro' the day.

We put our hearty trust in Thee,
And Thee alone;
O cease not, then, our guide to be,
Almighty One;
The ills that threaten Thou canst see,
For all is known.

Look down, O Lord, from realms on high
We Thee implore;
And guard us while the night is nigh
From peril sore;
And we Thy Name shall glorify
For evermore.

INTERMEZZO.—DAYBREAK.

WEDDING CHORUS.

Hark, hark! the cymbals clash,
The harps sound up to heaven;
And by the tender dulcimer
Sweet melody is given.
With trumpet and with shawm
The air is now resounding,
And songs of joy without alloy
Are through the land abounding.

The Lord who dwells above
Hath joined two hearts together,
And fill'd them both with lasting love
That ne'er will break its tether.
So sing ye songs of joy,
And sound ye harps unceasing;
May life for them but prove a gem
With radiance aye increasing.

AIR.—*Boaz.*

Glory be to Thee, O Lord,
And praises never ceasing;
O may Thy glory, day by day,
For ever be increasing.

On Thy servant Thou hast look'd,
From Thy great throne in heaven,
And to his most unworthy hand
A helpmate sweet hath given.

Grant that from Thy holy ways
My feet may wander never,
But that to Thee my soul may cleave
For ever and for ever.

CHORUS.

Rejoice, rejoice, rejoice,
For blessings round us fall;
Your voices raise
In songs of praise
Unto the Lord of all.

In His kindness never ending,
In His mercy condescending,
He hath look'd upon His servant,
Blessings on his head bestowed.
Praise ye, then, the Lord of heaven,
Who to us this joy hath given;
Praise the Lord, and let thanksgiving,
Rise to His divine abode.

Rejoice, rejoice, rejoice,
For blessings round us fall;
Your voices raise
In songs of praise
Unto the Lord of all.

INDEX.

RUTH.

PART I.—SORROW.

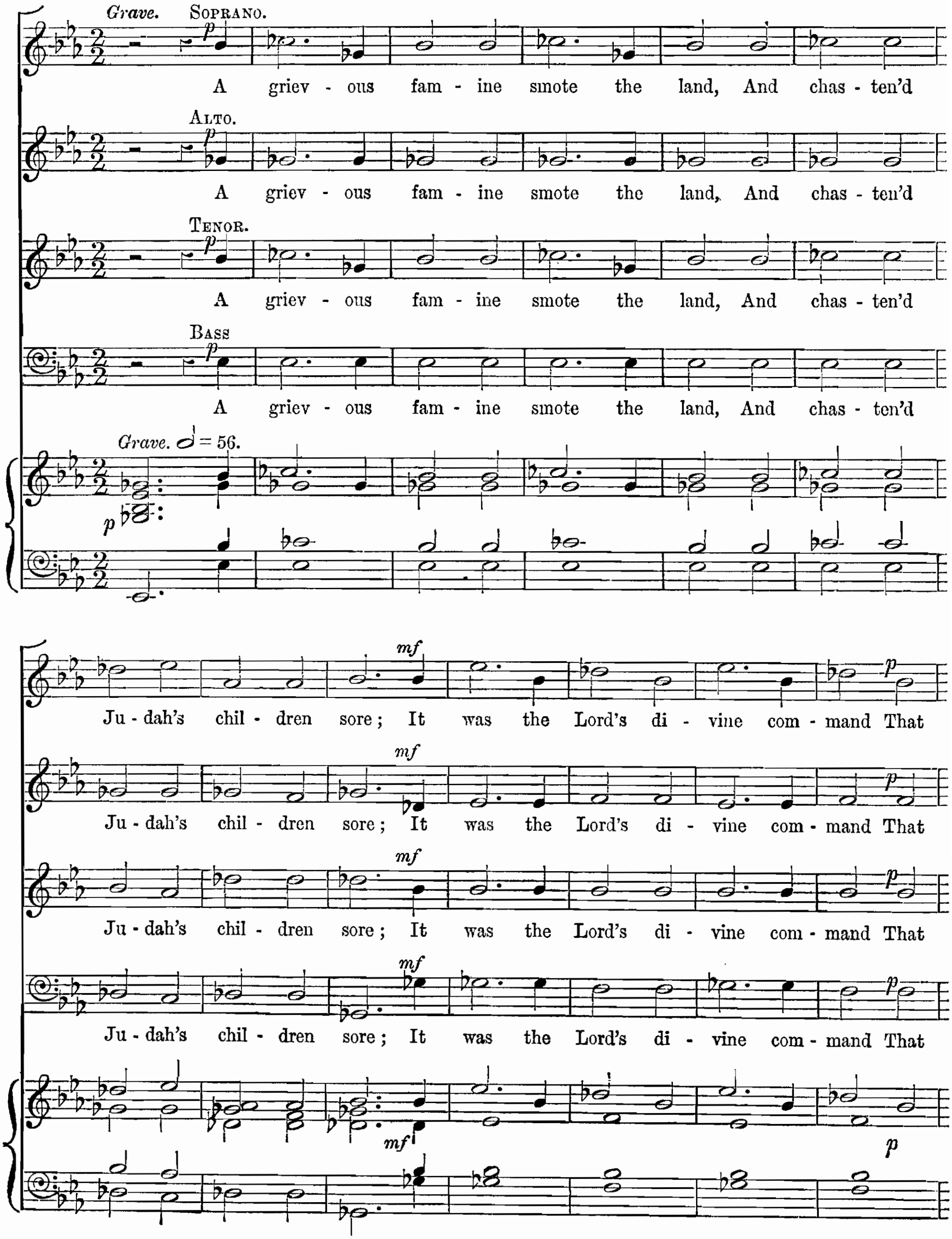
Words by EDWARD OXENFORD. Music by ALFRED R. GAUL.

No. 1. INTRODUCTION AND CHORUS.—" A GRIEVOUS FAMINE."





CHORUS.—"A GRIEVOUS FAMINE."




Più mosso.
earth her fruits should yield no more! O praise the Lord! He
earth her fruits should yield no more! O praise the Lord! He
earth her fruits should yield no more! O praise the Lord! He
earth her fruits should yield no more! O praise the Lord! He
Più mosso. 𝅗𝅥 = 76.
know - eth best When peace and plen - ty to ac - cord; To Him all
know - eth best When peace and plen - ty to ac - cord; To Him all
know - eth best When peace and plen - ty to ac - cord; To Him all
know - eth best When peace and plen - ty to ac - cord; To Him all
cres.
things are man - i - fest,— O praise the Lord, O praise the Lord!
things are man - i - fest,— O praise the Lord, O praise the Lord!
things are man - i - fest,— O praise the Lord, O praise the Lord!
things are man - i - fest,— O praise the Lord, O praise the Lord!
rall.


a tempo.
mf
And now to Him it seem - eth good A -
gain to give His peo - ple bread; . . . And where of
f


late gaunt Fam - ine stood Sweet Plen - ty rais-eth up her
head! . . . O praise the Lord! He know - eth
best When peace and plen - ty to ac - cord; To
Ped.
ten.


Him all things are man - i - fest,— O praise the
Him all things are man - i - fest,— O praise the
Him all things are man - i - fest,— O praise the
Him all things are man - i - fest,— O praise the
ff
Lord, O praise the Lord!
Lord, O praise the Lord!
Lord, O praise the Lord!
Lord, O praise the Lord!
rall.
a tempo.
p
dim. . . . rall. . . . .

No. 2. { RECIT.—"NOW GO YOUR WAYS, MY DAUGHTERS."
AIR.—"O GRACIOUS LORD."



AIR.—"O GRACIOUS LORD."




eyes Up - on Thy ser - - vant here,
And grant me strength thro' life's brief length my woes, my
earth - ly woes to bear.
rall.
a tempo.
It hath seem'd
well, Al - migh - ty God, that I should chas - ten'd
be, But O I would not stay the rod,
Ped.

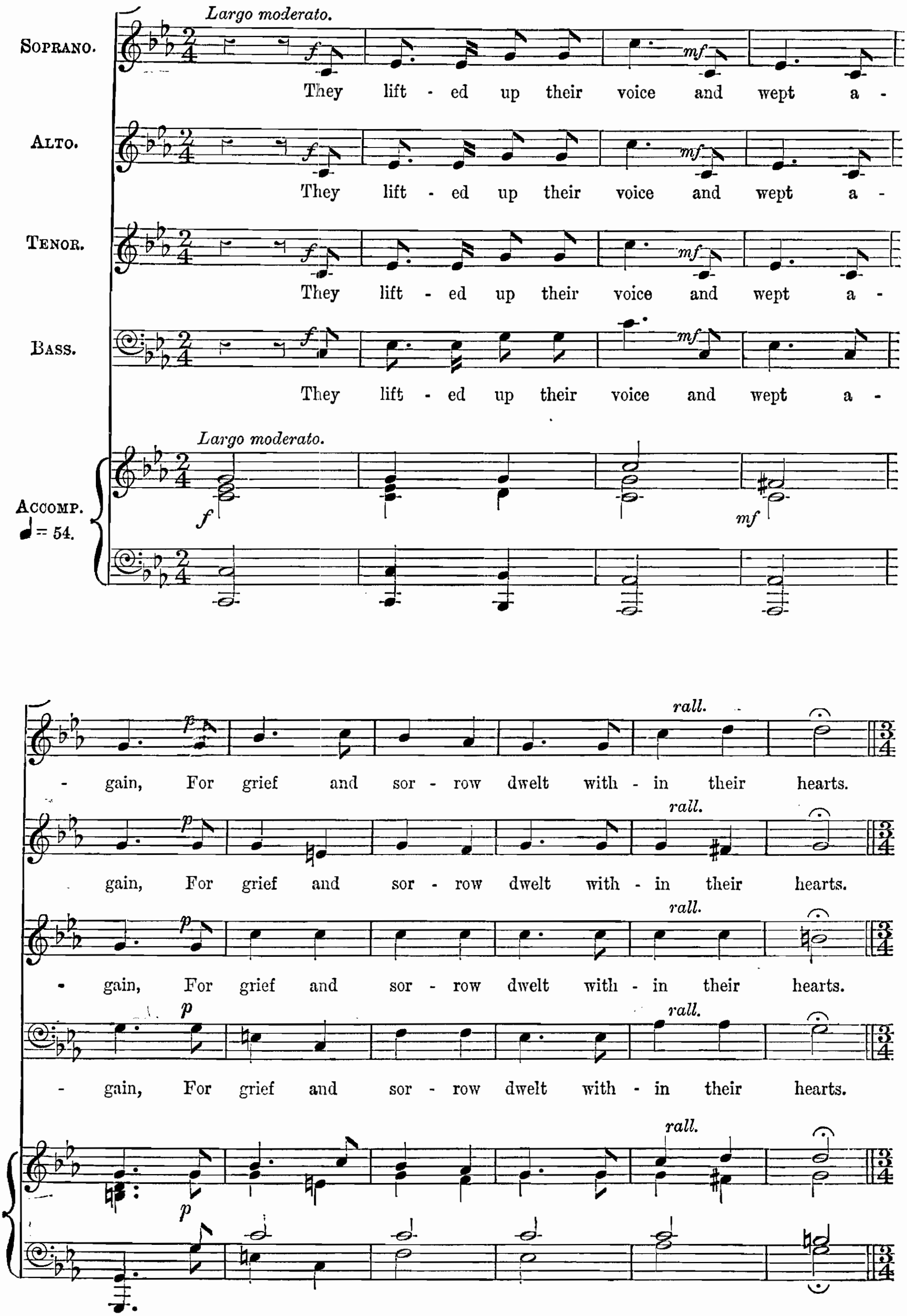

For all is known, is known to Thee! O
gra - cious Lord, cast down Thine eyes up - on Thy ser
- vant here, And grant me strength thro' life's brief
length My woes, my earth - ly woes to bear.
rall.
a tempo.
Ped.



If by the way I faint and fall,
rall.
Ped. *
Of bur - dens sore com - - plain, De -
sert me not, but strength al - lot, That I may rise, may
rall.
a tempo.
rise a - gain! And when my life on earth is
Ped. * Ped. * Ped. * Ped. *
o'er, Have mer - cy, Lord, on me,
Ped. * Ped. * Ped. * Ped Ped.


And let me dwell for ev - er - more With Thee, in
Ped. * Ped. *
Pa - ra - dise with Thee! If by the
way I faint and fall, Of bur - dens sore com - - -
- plain, De - sert me not, but strength al - lot,
rall.
That I may rise, may rise a - gain.
rall.
p

No. 3. { CHORAL RECIT.—"THEY LIFTED UP THEIR VOICE AND WEPT."
TRIO.—"FAREWELL."



TRIO.—" FAREWELL."




ORPAH. (CONTRALTO.)
mf
"Fare - well!" the word is all un -
mf
Past. Fare - well! the hour has
mf
- spok - en! "Fare - well!" it can - not yet be
come, . . Fare - well! love's link must break at
cres.
dim.
said! For O our hearts will then . . be
last! . . Heed not . . the tru - ant tear - drops


dim.
p
bro - ken, And peace for ev - - er from us
start - ing, They do but greet the mir - ror'd
dim. p
Ruth. (Soprano.)
mf
A - las! and must we from thee
fled! "Fare - well!" is all un -
Past. A - las! my soul is fill'd with
mf
cres.
sev - er? A - las! our souls are wrung with
- spok - en; "Fare - well!" it can - - not yet be
sor - row, A - las! to part is bit - ter
dim.


mf
pain! O say not it . . must be . . for
mf
said! . . For O . . our hearts will then . . be
mf
pain; . . Yet com - - fort from . . this prom - ise
mf
dim.
ev - er, But soon our lives will join a -
dim.
brok - en, And peace for ev - - er from us
dim.
bor - row, In hea - - ven we shall meet a -
dim. p
- gain! Ah no!
fled! Ah
mf
- gain! Fare - well! Fare - well!
p
p
p
mf


dim.
O we will cleave to one a - no - ther,
dim.
no ! O we will cleave to one a - no - ther,
dim.
Ye may no more be - side me stay ! It may not be,— a -
dim. p
dim.
O we will cleave to one a - no - ther,
dim.
O we will cleave to one a - no - ther,
dim.
- way ! Ye may no more be - side me stay, . . It may not
dim. p
dim. rall. pp
Ah no ! ah no !
dim. rall. pp
Ah no ! ah no !
dim. rall. pp
be, Fare - well ! fare - well ! a tempo.
rall. rall.
dim. pp

No. 4. Air.—"ENTREAT ME NOT TO LEAVE THEE." *



* This Song is inserted by kind permission of W. C. Stockley, Esq. A folio edition may be obtained from the publishers of this work, or from Messrs. Sabin and Stockley, Birmingham.


shall . . . be, shall be my . . peo - ple, and . . thy God
shall be my . . God, and thy God shall be my
God:
Where thou di - est, will I die, and there will
I . . be bu - ri - ed: the Lord do so to me,
cres.
f
rall. . . . .
cres. . . . . .
p
Quasi Recit.


ad lib.
and more, more al - so, if aught but death part thee and me.
p ad lib.
p
a tempo.
En - treat me not to leave thee, or to re -
a tempo.
dim.
- turn from fol-lowing af - ter thee: for whi - ther thou go - est I . .
. . . will go, En-treat me not, en-treat me not
rit.
to leave . . thee.
p
rit.
p
Ped.
*

No. 5.

CHORUS.—"ART THOU THAT NAOMI?"
RECIT.—"CALL ME NOT NAOMI."
CHORUS.—"WEEP NO MORE."




rall.
a tempo.
mf
Yea!
why art thou sor - row - ful heart - ed,
Yea!
Now home thou art welcom'd at last?
Ped.
thou art the one who de - part - ed
Say,
With hus - band and sons in the past;
thou art the one who de - part - ed
Say,
With hus - band and sons in the past;
why art thou sor - row-ful heart - ed
Now home thou art welcom'd at last?
why art thou sor - row-ful heart - ed
Now home thou art welcom'd at last?

RECITATIVE.—"CALL ME NOT NAOMI."



CHORUS.—" WEEP NO MORE."





 END OF THE FIRST PART.

PART II.—JOY.

No. 6. Chorus of Reapers.—"SEE THE GOLDEN RAYS OF MORNING."




Chorus of Men.
Tenors.
mf
O'er the crest of dis - tant moun - tain, O'er the brook and bub-bling foun - tain,
Basses.
mf
O'er the crest of dis - tant moun - tain, O'er the brook and bub-bling foun - tain,
mf
Ped. * Ped. * Ped. * Ped. *
Gleam a - new the wak - ing sun - beams, Day ap-pears with-in the east! . . .
Gleam a - new the wak - ing sun - beams, Day ap-pears with-in the east! . . .
cres. . . .
Ped. * Ped. * Ped. *
f Soprano.
See! the gold-en rays of morn - ing Now the mea - dows are a - dorn - - ing;
Alto.
f
See! the gold - en rays of morn - ing Now the mea - dows are a - dorn - - ing;
f Tenor.
See! the gold-en rays of morn - ing Now the mea - dows are a - dorn - - ing;
f Bass.
See! the gold-en rays of morn - ing Now the mea - dows are a - dorn - - ing;
f
Ped. * Ped. * Ped. * Ped. *


rall.
Earth is from all gloom-y shad-ows, Born of som-bre Night, re-leas'd!
Earth is from all gloom-y shad-ows, Born of som-bre Night, re-leas'd!
Earth is from all gloom-y shad-ows, Born of som-bre Night, re-leas'd!
Earth is from all gloom-y shad-ows, Born of som-bre Night, re-leas'd!
a tempo.
mf
Ped.
ten.
Sopranos.
mf
While the pearl-y dew-drops glis-ten, To the corn-fields let us has-ten,
Alto.
mf
While the pearl-y dew-drops glis-ten, To the corn-fields let us has-ten,
There with songs of praise to light-en Hours that are or-dain'd for toil. . .
There with songs of praise to light-en Hours that are or-dain'd for toil. . .


Tenors.
mf
Blithe-ly we will do our reap - ing, Still with-in our mem-'ry keep - ing
Basses.
mf
Blithe-ly we will do our reap - ing, Still with-in our mem-'ry keep - ing
mf
Ped. * Ped. * Ped. * Ped. *
Thoughts of Him who, in His mer - cy, Giv - eth us the fruit - ful soil. . . .
Thoughts of Him who, in His mer - cy, Giv - eth us the fruit - ful soil. . . .
cres.
Ped. * Ped. * Ped. *
Soprano.
f
See! the gold-en rays of morn - ing Now the mead - ows are a - dorn - ing;
Alto.
f
See! the gold - en rays of morn - ing Now the mead - ows are a - dorn - ing;
Tenor.
f
See! the gold-en rays of morn - ing Now the mead - ows are a - dorn - ing;
f Bass.
See! the gold - en rays of morn - ing Now the mead - ows are a - dorn - ing;
f
Ped. * Ped. * Ped. * Ped. *


rall.
Earth is from all gloom - y shad - ows, Born of som - bre Night, re - leas'd!
rall.
Earth is from all gloom - y shad - ows, Born of som - bre Night, re - leas'd!
rall.
Earth is from all gloom - y shad - ows, Born of som - bre Night, re - leas'd!
rall.
Earth is from all gloom - y shad - ows, Born of som - bre Night, re - leas'd!
rall.
a tempo.
mf
Ped. * Ped. * Ped. * ten.
Ped. * Ped. * Ped. *
Sopranos.
mf
See! the morn, with point-ed fing - er, Bid-deth us no long - er ling - - er,
Alto.
mf
See! the morn, with point-ed fing - er, Bid-deth us no long-er ling - - er,
mf
Ped. * Ped. * Ped. * Ped. *


Warn-eth 'tis the time for la - bour Gold-en stems of corn a - mong.
Warn-eth 'tis the time for la - bour Gold - en stems of corn a - mong.
Ped * Ped. * Ped. * Ped. *
Tenors.
mf
To the fields then let us has - - ten While the pearl-y dew-drops glis - - ten,
Basses.
mf
To the fields then let us has - - ten While the pearl-y dew-drops glis - - ten,
mf
Ped. * Ped. * Ped. * Ped. *
There the hours of toil to light - en With thanksgiv - ing and with song! . . . .
There the hours of toil to light - en With thanksgiv - ing and with song! . . . .
cres.
Ped. * Ped. * Ped. *


Soprano.
See! the gold-en rays of morn-ing Now the mea-dows are a-dorn-ing;
Alto.
See! the gold-en rays of morn-ing Now the mea-dows are a-dorn-ing;
Tenor.
See! the gold-en rays of morn-ing Now the mea-dows are a-dorn-ing;
Bass.
See! the gold-en rays of morn-ing Now the mea-dows are a-dorn-ing;
Earth is from all gloom-y sha-dows, Born of som-bre Night, re-leas'd!
rall.
a tempo.
mf
ten.
Ped.
*

No. 7.

Choral Recit.—"NAOMI HAD A KINSMAN."
Air.—"LET ME HIE UNTO THE FIELD."
Recit.—"GO, MY DAUGHTER."



Air.—"LET ME HIE UNTO THE FIELD."




Ruth.
Let me hie un - to the field,
Where the reap - ers reap the corn;
Scat - ter'd ears the ground will yield,
Fall - en since the dew - y morn,
fall - en since the dew - y morn.
Kind-ly hearts I there may find,
Hearts that will not this de - ny,
While the gold - en sheaves they bind
To the sick-le's me - lo - dy,
to the sick-le's me - lo -
rall.
Ped.


a tempo.
dy.
a tempo.
'Mid the droop - ing sheaves to glean Let me now, I pray thee,
Ped. *
go; Where the reap - er's scythe hath been, Ears of gold - en corn lie
low, ears of gold-en corn lie low. Homeward then, with yel - low
spoil, I shall haste at close of day, Hav - ing ga - ther'd from the soil


rall.
a tempo.
Wealth that o-thers cast a - way, wealth that o-thers cast a - way.
Moderato più lento.
Recit.—" GO, MY DAUGHTER."
Naomi.
Go, my daughter, and may thy glean-ing pros-per; May plen-ty cross thy foot-steps, and
Moderato più lento. ♩ = 52.
may thy heart, when thou re - turn - est home, be fill'd with joy, be fill'd with joy That
di - eth not to-day, but liv - eth on Till thou from earthly scenes art call'd a - way!
p


Allegretto.
VOICE.
Allegretto.
ACCOMP.
♩= 80.
pp Song of Reapers in the distance.
Andantino.
BOAZ. (BASS.)
Go not from hence, my daugh - ter, But glean be- tween the sheaves; The field is
Go not from hence, my daugh - ter, But to my corn - fields keep, And fol - low
Andantino. ♩=56.
Corni.
mine, and all is thine That ev' - ry reap - er leaves, that ev' - ry
close be-side of those Whose task it is . . to reap, whose task it


reap - er leaves. A - bide here by my maid-ens, And join their mid-day
is . . to reap. Thou shalt not be up - braid-ed, No voice thy hand shall
rest; No tongue shall say thy glean - ing nay, Or ought thy search mo -
stay; The field is mine, and all is thine That thou canst glean to -
- lest, No tongue shall say thy glean - ing nay, Or ought thy search mo -
- day, The field is mine, and all is thine That thou canst glean to -
- lest.
- day!

No. 9. { Recit.—"WHY HAVE I FOUND GRACE IN THINE EYES."
Air.—"PAST ALL KNOWLEDGE IS THE KINDNESS."
Recit.—"I KNOW THE GOODLY DEEDS THAT THOU HAST DONE." }



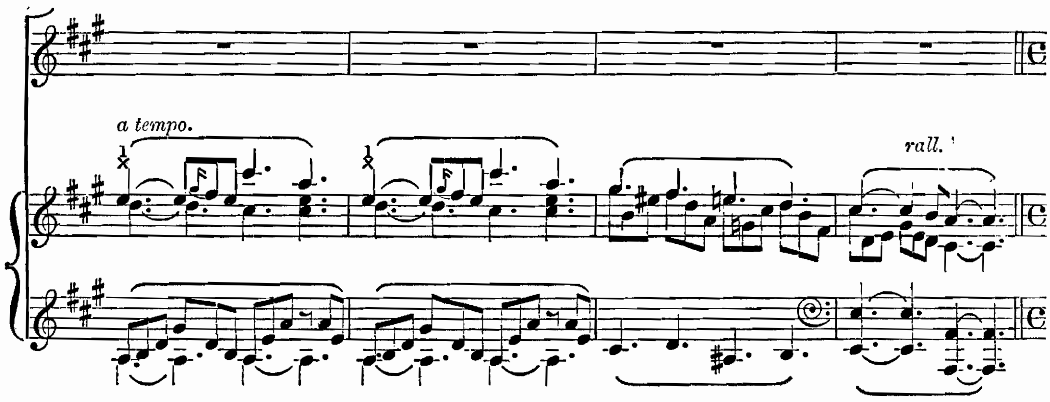
Air.—"PAST ALL KNOWLEDGE IS THE KINDNESS."




All un - me - rit - ed . . must be! . . .
There are ma - ny more . . de - ser - ving,
There are ma - ny— I . . am least:— Yet . . . thy boun - ty,
gra - cious mas - ter, Bids . . me join thy maid - en's feast!
Yet . . thy boun - ty, gra - cious mas - ter, Bids . . me join thy


rall.
a tempo.
maid - en's feast . .
rall.
Deeds . . so kind - ly
fill . . my bo - som
With . . a wish thy name to laud ; . .
Yea, . . for ac - tions good . . and ten - der, Ev' - ry heart would
fain . . ap - plaud !


Hear . . me of - fer, loud . . thanksgiv - ing, Hear . . thine hand - maid
give . . thee praise; . . Gra - cious mas - ter, for . . thy wel - fare
I . . shall pray through - out . . my days! . . Gra - cious mas - ter,
for . . thy wel - fare I . . shall pray through - out . . my days! . .
rall.
rall.



RECIT.—"I KNOW THE GOODLY DEEDS THAT THOU HAST DONE."



No. 10. { CHORAL RECIT.—"SO SHE GLEAN'D IN THE FIELD UNTIL EVEN."
DUET.—"WITH JOYOUS HEART I GREET THEE HOME."



Duet.—"WITH JOYOUS HEART I GREET THEE HOME."




meno mosso.
thee! Fare - well, my mo-ther dear, fare - well! May joy up-on thy path - ways
NAOMI.
Fare - well, my daughter dear, fare - well! May joy up-on thy path - ways
meno mosso.
ad lib.
fall; The gift of God, the Lord of all, of God, the Lord of all.
ad lib.
fall; The gift of God, the Lord of all, the gift of God, the Lord of all.
ad lib.
colla voci.
a tempo.
a tempo.
f
NAOMI.
Go, cleave to him who is thy lord, . . His heart with gra - cious love is


stor'd; Go, daughter, go, thine hour is come, To leave me for a fair - er
RUTH.
home! I go, but in my heart will dwell A love that years will not dis - pel; A deep - er
love there could not be, there could not be, For, mo - ther, 'tis my love of
meno mosso.
thee! Fare - well, my mo - ther dear, fare - well! May joy up - on thy path - ways
NAOMI.
Fare - well, my daughter dear, fare - well! May joy up - on thy path - ways
meno mosso.
fall; The gift of God, the Lord of all, of God, the Lord of all.
ad lib.
fall; The gift of God, the Lord of all, the gift of God, God, the Lord of all.
ad lib.
ad lib.
colla voce.


Largo Religioso.
ORGAN.
𝅗𝅥 = 54.
p
SOPRANO.
p pp
Look down, O Lord, from realms a - bove, Look down we pray; . . All
ALTO.
p pp
Look down, O Lord, from realms a - bove, Look down we pray; . . All
TENOR.
p pp
Look down, O Lord, from realms a - bove, Look down we pray; . . All
BASS.
p pp
Look down, O Lord, from realms a - bove, Look down . . we pray; . . All
p pp
cres. dim. p cres.
dan - gers of the night re - move From out our way; . . Pro - tect us
cres. dim. p cres.
dan - gers of the night re - move From out our way; . . Pro - tect us
cres. dim. p cres.
dan - gers of the night re - move From out our . . way; . . Pro - tect us
cres. dim. p cres.
dan - gers of the night re - move From out our way; . . Pro - tect us
cres. dim. p cres.


dim.
p
with Thy watch - ful . . love, As thro' the day . .
with Thy watch - ful love, As thro' the day . .
with Thy watch - ful love, As thro' the day . .
with Thy watch - ful love, As thro' the day . .
f
rall.
We put our heart - y trust in Thee, And Thee a - lone; . . O
We put our heart - y trust in Thee, And Thee a - lone; . . O
We put our heart - y trust in Thee, And Thee a - lone; . . O
We put our heart - y trust in Thee, And Thee . . a - lone; . . O


cease not then our guide to be, Al - migh - ty one! . . The
cease not then our guide to be, Al - migh - ty one! . . The
cease not then our guide to be, Al - migh - ty one! . . The
cease not then our guide to be, Al - migh - ty one! . . The
f
p
cres.
mf
ills that threat - en Thou canst see, For all is known. . .
cres.
mf
ills that threat - en Thou canst see, For all is known. . .
cres.
mf
ills that threat - en Thou canst see, For all is known. . .
cres.
mf
ills that threat - en Thou canst see, For all is known. . .
cres.
p
mf
rall.

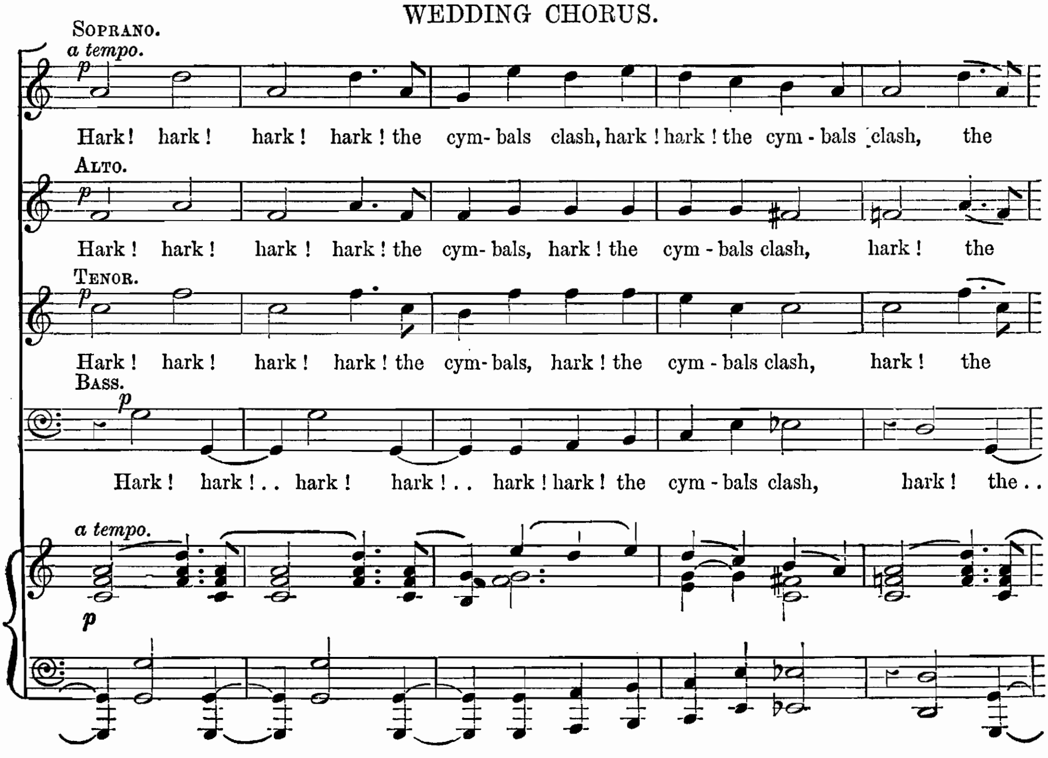

Look down, O Lord, from realms on high, We Thee im - plore; . . And
Look down, O Lord, from realms on high, We Thee im - plore; . . And
Look down, O Lord, from realms on high, We Thee im - plore; . . And
Look down, O Lord, from realms on high, We Thee . . im - plore; . . And
guard us while the night is nigh From pe - ril sore; . . And
guard us while the night is nigh From pe - ril sore; . . And
guard us while the night is nigh From pe - ril sore; . . And
guard us while the night is nigh From pe - ril sore; . . And
we Thy Name shall glo - ri - fy For ev - er - more! . .
we Thy Name shall glo - ri - fy For ev - er - more! . .
we Thy Name shall glo - ri - fy For ev - er - more! . .
we Thy Name shall glo - ri - fy For ev - er - more! . .

No. 12. {Intermezzo.—"DAY BREAK."
{Wedding Chorus.—"HARK! HARK! THE CYMBALS CLASH!"





WEDDING CHORUS.




harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
. . harps sound, . . sound up to heav'n! the harps sound! Hark! hark! . . hark! hark! . .
f
cym - bals, clash, hark! hark! the cym - bals clash, the . . harps, the . . harps sound up to
cym - bals, hark! the cym - bals clash, hark! the . . harps, the . . harps sound up to
cym - bals, hark! the cym - bals clash, hark! the . . harps, the . . harps sound up to
. . hark! hark! the cym - bals clash, hark! the . . harps sound, . . sound up to
heav'n; And by the ten - der dul - ci - mer Sweet mel - o - dy is giv'n, . . (yea,)
heav'n; And by the ten - der dul - ci - mer Sweet mel - o - dy is giv'n, . . (yea,)
dul - - ci - mer is giv'n,
heav'n; And by the ten - - der dul - - ci - mer Sweet
heav'n, to heav'n; And by the ten - - der dul - - ci - mer Sweet
mf


mf
by the ten - der dul - ci - mer Sweet mel - o - dy is giv'n! . . With
by the ten - der dul - ci - mer Sweet mel - o - dy is giv'n! With
mel - - o - dy, sweet mel - o - dy is giv'n! . . With
mel - - o - dy, sweet mel - o - dy is giv'n, is giv'n, With
trum - - pet and with shawm, . . The
trum - - pet and with shawm, The
trum - pet and with shawm The air, the air is now re - sound - ing; And
trum - pet and with shawm The air, the air is now re - sound - ing; And
air re - sound - - ing, And songs a - bound - ing.
air re - sound - - ing, And songs a - bound - ing.
songs of joy with - out al - loy Are thro' the land a - bound - ing.
songs of joy with - out al - loy Are thro' the land a - bound - ing.



* During the movement in F the Tenors and Basses are to ignore the rests.


join'd two hearts, hath join'd two hearts to - ge - ther, And
join'd two hearts, hath join'd two hearts to - ge - ther, And
two hearts, two hearts, hath join'd two hearts,
join'd, hath join'd, hath join'd - two hearts, And
fill'd them both, fill'd them both with last - ing love . . That
fill'd them both, them both with last - ing love . . That
and fill'd them both, them both with love
fill'd them both, them both with love That
ne'er will break, ne'er break its te - - ther.
ne'er will break, ne'er break its te - - ther. So
That ne'er will break its te - ther.
ne'er will break its te - ther, its te - ther. So
f


sing ye songs, so sing ye songs of joy, And sound ye
sing ye songs, so sing ye songs of joy, And sound ye
Ped.
May life for them, may
harps, ye harps un - ceas - ing!
May life for them, may
harps, ye harps un - ceas - ing!
Ped.
life but prove a gem, With ra - diance in - creas - ing, aye in - creas -
life but prove a gem, With ra - diance in - creas - ing, aye in - creas -
Ped.


1st Tenor.
2nd Tenor.
mf
ing! The Lord who dwells, the Lord who dwells a -
The Lord who dwells, the Lord who dwells a -
ing! The Lord who dwells, the Lord who dwells a -
ing! The Lord who dwells, who dwells
The Lord who dwells, the Lord, a -
bove, . . Hath join'd two hearts, hath join'd two hearts to -
bove, . . Hath join'd two hearts, hath join'd two hearts to -
bove, . . Hath join'd two hearts, hath join'd two hearts to -
a - bove, two hearts, two hearts, hath join'd
bove, Hath join'd, hath join'd, hath join'd two


- ge - ther, And fill'd them both, fill'd them both with last - ing
- ge - ther, And fill'd them both, them both with last - ing
- ge - ther, And fill'd them both, fill'd them both with last - ing
two hearts, And fill'd them both, them both
hearts, And fill'd them both, them both with
love . . That ne'er will break, ne'er break its te - - ther.
love . . That ne'er will break, ne'er break its te - - ther.
love . . That ne'er will break, ne'er break its te - - ther.
with love That ne'er will break its te - ther.
love That ne'er will break its te - ther, its te - ther.


a tempo.
Hark! hark! hark! hark! the cym - bals clash, hark! hark! the cym - bals clash, the
Hark! hark! hark! hark! the cym - bals, hark! the cym - bals clash, hark! the
Hark! hark hark! hark! the cym - bals, hark! the cym - bals clash, hark! the
Hark! hark! . . hark! hark! . . hark! hark! the cym - bals clash, hark! the . .
a tempo.
harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
harps, the . . harps sound up to heav'n! Hark! hark! hark! hark! the
. . harps sound, . . sound up to heav'n! the harps sound! Hark! hark! . . hark! hark!
cym - bals clash, hark! hark! the cym-bals clash, the . . harps, the . . harps! sound up to
cym - bals, hark! the cym- bals clash, hark! the . . harps, the . . harps! sound up to
cym - bals, hark! the cym- bals clash, hark! the . . harps, the . . harps! sound up to
. . hark! hark! the cym - bals clash, hark! the . . harps sound, . . sound up to


heav'n. And by the ten - der dul - ci - mer Sweet mel - o - dy is
heav'n. And by the ten - der dul - ci - mer Sweet mel - o - dy is
dul - - ci -
heav'n. And by the ten - - der dul - - ci -
heav'n, to heav'n. And by the ten - - der dul - - ci -
giv'n, . . (yea,) by the ten - der dul - ci - mer Sweet mel - o - dy is
giv'n, . . (yea,) by the ten - der dul - ci - mer Sweet mel - o - dy is
- mer is giv'n,
- mer Sweet mel - - o - dy, sweet mel - o - dy is
- mer Sweet mel - - o - dy, sweet mel - o - dy is
giv'n! . . With trum - - pet and with shawm, . .
giv'n! With trum - - pet and with shawm,
giv'n! . . With trum - pet and with shawm The air, the air is now re -
giv'n, is giv'n! With trum - pet and with shawm The air, the air is now re -
mf


The air re - sound - - ing, And songs a -
The air re - sound - - ing, And songs a -
- sound - ing; And songs of joy with - out al - loy Are through the land a -
- sound - ing; And songs of joy with - out al - loy Are through the land a -
- bound - ing. Hark! hark! hark! hark! the cym - bals clash, hark!
- bound - ing. Hark! hark! hark! hark! the cym - bals clash, hark!
- bound - ing. Hark! hark! hark! hark! the cym - bals clash, hark!
- bound - ing. Hark! hark! . . hark! hark! . . . hark! hark! the
hark! the cym - bals clash; The . . harps, the . . harps sound up to heav'n. The
hark! the cym - bals clash; The . . harps, the . . harps sound up to heav'n. The
hark! the cym - bals clash; The . . harps, the . . harps sound up to heav'n. The
cym - bals clash, hark! the . . . harps sound, sound up to heav'n, to heav'n. The


Lord who dwells, the Lord who dwells a - bove . . Hath
Lord who dwells, the Lord who dwells a - bove . . Hath
Lord who dwells, the Lord who dwells a - bove . . Hath
Lord who dwells, the Lord who dwells a - bove . . Hath
join'd two hearts, hath join'd two hearts to - ge - ther, And
join'd two hearts, hath join'd two hearts to - ge - ther, And
join'd two hearts, hath join'd two hearts to - ge - ther, And
join'd two hearts, hath join'd two hearts to - ge - ther, And
fill'd them both, fill'd them both with last - ing love, . . That
fill'd them both, fill'd them both with last - ing love, . . That
fill'd them both, fill'd them both with last - ing love, . . That
fill'd them both, fill'd them both with last - ing love, . . That


ne'er will break, ne'er break its te - - ther. So
ne'er will break, ne'er break its te - - ther. So -
ne'er will break, ne'er break its te - - ther. So
ne'er will break, ne'er break its te - - ther. So
ff
sing ye songs of joy, so sing ye songs
sing ye songs of joy, so sing ye songs
sing ye songs of joy, so sing ye songs
sing ye songs of joy, so sing ye songs, sing
of joy, sing songs of joy. . .
of joy, sing songs of joy. . .
of joy, sing songs of joy. . .
songs of joy, so sing ye songs, sing songs of joy. . .

AIR.—"GLORY BE TO THEE, O LORD."




help-mate sweet hast giv'n.
rall.
a tempo.
Grant that from Thy ho - ly ways, my feet may wan - der
nev - er, But that to Thee my soul may cleave for ev - er, and for
ev - er; On Thy ser - vant Thou hast look'd, From Thy great throne in


p rit.
heav'n, And to his most un - wor - thy hand A help-mate sweet hast giv -
rit.
f
p
a tempo.
mf
en, On Thy ser- vant Thou hast look'd, From Thy great throne in
a tempo.
f
f
p rit.
heav'n, And to his most un - wor - thy hand A help-mate sweet hast giv -
rit.
f
p
a tempo.
en.
a tempo.
p
Ped.
*
Ped.
*

No. 14. CHORUS.—"REJOICE! FOR BLESSINGS ROUND US FALL."




- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
Ped. * Ped. * Ped. * Ped. * Ped. *
voi - ces raise In songs of praise Un - to the Lord of all! In His
voi - ces raise In songs of praise Un - to the Lord of all!
voi - ces raise In songs of praise Un - to the Lord of all! In His
voi - ces raise In songs of praise Un - to the Lord of all!
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
kind - ness nev - er end - ing, In His mer - cy con - de- scend - ing He hath
In His mer - cy con - de- scend - ing,
kind - ness nev - er end - ing, In His mer - cy con - de- scend - ing He hath
In His mer - cy con - de- scend - ing,
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


look'd up-on His ser - vant, Blessings on his head be-stow'd! Praise ye
Blessings on his head be-stow'd!
look'd up-on His ser - vant, Blessings on his head be-stow'd! Praise ye
Blessings on his head be-stow'd!
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
then the Lord of Hea - ven Who to us this joy hath giv - en, Praise the
Who to us this joy hath giv - en, Praise the
then the Lord of Hea - ven Who to us this joy hath giv - en, Praise the
Who to us this joy hath giv - en, Praise the
Ped. * Ped. * Ped. * Ped. *
Lord, and let thanks-giv - ing Rise to His di - vine a - bode! Re -
Lord, and let thanks-giv - ing Rise to His di - vine a - bode! Re -
Lord, and let thanks-giv - ing Rise to His di - vine a - bode! Re -
Lord, and let thanks-giv - ing Rise to His di - vine a - bode! Re -
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
- joice! rejoice! re - joice! rejoice, for bless - ings round us fall! Your
- joice! rejoice! re - joice! rejoice, for bless - ings round us fall . . Your
- joice rejoice! re - joice! rejoice, for bless - ings round us fall! . . Your
Ped. * Ped. * Ped. * Ped. * Ped. *
ff
voi - ces raise In songs of praise Un - to the Lord of all!
voi - ces raise In songs of praise Un - to the Lord of all!
voi - ces raise In songs of praise Un - to the Lord of all!
voi - ces raise In songs of praise Un - to the Lord of all! Your
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Your voi - ces raise in
voi - ces raise in songs of praise un - to the Lord, the Lord of all, Your voi - ces raise in


f
Your voi - ces raise in songs of praise un -
songs of praise un - to the Lord, the Lord of all, Your voi - ces raise in songs of praise un -
songs of praise un - to the Lord, the Lord of all, Your voi - ces raise in songs of praise un -
f
Your voi - ces raise in songs of praise un - to the Lord, the
- to the Lord, the Lord of all, Your voi - ces raise in songs of praise un - to the Lord, the
- to the Lord, the Lord of all, Your voi - ces raise in songs of praise un - to the Lord, the
- to the Lord, the Lord of all, Your voi - ces raise in songs of praise un - to the Lord, the
ff
Lord of all, Your voi - ces raise in songs of praise, your voi - ces raise in
Lord of all, Your voi - ces raise in songs of praise, your voi - ces raise in
Lord of all, Your voi - ces raise in songs of praise, your voi - ces raise in
Lord of all, Your voi - ces raise in songs of praise, your voi - ces raise in
ff
Ped. * Ped. * Ped. *


songs of praise, your voi - ces raise in songs of praise un - to the Lord, the Lord of all, the
songs of praise, your voi - ces raise in songs . . un - to the Lord, the Lord of all, un-
songs of praise, your
songs of praise, your voi - ces raise in songs of praise un - to the Lord, the Lord of all, your
mf
Ped.
Lord of all, un - to the Lord of
- to the Lord, the Lord of all, un - to the Lord, the Lord of all,
voi - ces raise in songs of praise un - to the Lord, the Lord of all, the Lord of
voi - ces raise in songs of praise un - to the Lord, the Lord of all, un - to the
all, un - to the Lord of all, your voi - ces raise un - to the
un - to the Lord, the Lord of all, to the Lord of all your
all, in songs of praise un - to the
Lord, the Lord of all, un - to the Lord, the


Lord of all, your voi - ces raise in songs of praise un - to the Lord, the Lord of all, un -
voi - ces raise, your voi - ces raise in songs to the Lord, un -
Lord, the Lord of all, in songs . . . to the
Lord of all, in songs . . . to the
f
rall.
a tempo.
- to the Lord, the Lord of all, un - to the Lord of all, Re - joice! re-joice! re -
- to the Lord, the Lord of all, Re - joice! re-joice! re -
Lord, the Lord of all, Re - joice! re-joice! re -
Lord, the Lord of all, Re - joice! re-joice! re -
f a tempo.
Ped.
- joice! re-joice, for bless - ings round us fall! . . Your voi - ces raise In
- joice! re-joice, for bless - ings round us fall! . . Your voi - ces raise In
- joice! re-joice, for bless - ings round us fall! . . Your voi - ces raise In
- joice! re-joice, for bless - ings round us fall! . . Your voi - ces raise In
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


ff
songs of praise un - to the Lord of all, your voi - ces raise in
songs of praise un - to the Lord of all, your voi - ces raise in
songs of praise un - to the Lord of all, your voi - ces raise in
songs of praise un - to the Lord of all, of all, your voi - ces raise in
Ped. * Ped. * Ped. *
songs of praise un - to the Lord of all, un - to the Lord of all, un -
songs of praise un - to the Lord of all, un - to the Lord of all, un -
songs of praise un - to the Lord of all, un - to the Lord of all, un -
songs of praise un - to the Lord of all, un - to the Lord of all, un -
- to the Lord, the Lord of all, un - to the Lord of all. . .
- to the Lord, the Lord of all, un - to the Lord of all. . .
- to the Lord, the Lord of all, un - to the Lord of all. . .
- to the Lord, the Lord of all, un - to the Lord of all. . .
Ped. *

THE END.

MR. GAUL'S
PASSION MUSIC.

MUSICAL STANDARD.

"On the evening of Good Friday, the congregation of St. Augustine's Church were invited to attend the first performance of their organist's new sacred work—a musical illustration of subjects connected with the 'Passion' of the Saviour. In this fresh musical product Mr. Gaul has the advantage of an open field, till very recently closed almost entirely to the Anglican Church composer; so that at the outset his work claims the merit of distinctiveness. The text of Mr. Gaul's work, varied and elaborate in structure, is the compilation of the Rev. J. C. Blissard, author at the same time of the original lyrical portions of the work. The course of sacred events connected with the Passion is laid out by the writer so as to form a series of six distinct 'scenes,' the literary construction of these being similar in plan throughout, but each preserving its own separate unity and point of narrative or dramatic interest. The subjects of these divisions, each occupied with a particular stage of the Mystery, are respectively: 'The Traitor at the Table,' 'The Denial,' 'The Condemnation before Pilate,' 'The Mockery on Calvary,' 'The Shadow of Death,' and 'The Holy Sepulchre.' Each comprises a prophetic portion (the words selected from those passages of Holy Writ 'foreshadowing' the event), and preceded by a short choral, which is retained unaltered throughout the work; a narrative portion dealing with the especial event, and what may be termed the lyrical epode, a hymn embodying the subjective reflection on the preceding passages, and in which the whole congregation is supposed to take part. The author has executed the compilation and versification with commendable judgment and skill. As regards the composer's share in the work it must be noted, in the first place, that whilst endeavouring to illustrate in the best manner possible the outward course of the events, the dramatic element, properly so called, has been carefully kept out of the work. Individual characterisation has been avoided by allotting the different solo musical passages without regard to any representative character. This arrangement has no doubt been prompted by judicious reasons, and there is much to be urged in its favour. Mr. Gaul has adopted the *arioso* style of musical setting for the solo portions of his work. In certain parts, as in the melodious solo, 'Blessed are the departed,' the writing approaches the ordinary *aria* form, but in general the more declamatory style is preserved. There is no imitation of archaic forms in either melodies or harmony, and in the descriptive episodes the composer has not been tempted into theatrical exaggeration in order to secure dramatic effect. The style of the composition, in short, resembles generally that of Mr. Gaul's previous writings—the same effective, grateful part-writing, and the same expressive and melodious treatment of the solo voice. In those sections, notably that of the Unjust Condemnation, where the realistic element is predominant, the composer has manifested his ability to write with dramatic force and intensity as well as with lyric charm. In this respect the choral writing distinguished itself in comparison with that in the 'Holy City' and other of the composer's works. Among the items which impressed us most favourably was the chorus, 'The fining-pot is for silver,' the beautiful choral passage 'Watch and pray,' the whole of the choral passages of the condemnation scene (the original treatment of this scene evades any comparison with the part of the Passion music of other writers); the contralto air, 'Oh, hear ye this, all ye people'; the fine chorus, 'Consider this,' the culminating point of the scene on Calvary; the trio for soprano, tenor, and bass, 'Thou hidest Thy face, O Lord'; the quartet, 'Hath God forgotten to be gracious'; the strikingly effective chorus, 'God is not a man that He should lie'; the solo before mentioned, 'Blessed are the departed,' with its choral appendage (soli quartet); and last, but not least in merit, the fine setting of Adelaide Proctor's lines, 'Why should'st thou fear the beautiful angel Death,' full like the poem of a sweet, subdued, delicious calm. Mr. Gaul has not written new hymn tunes for Mr. Blissard's lyrics; the tunes selected for this occasion were from among those in ordinary congregational use. Altogether considered, Mr. Gaul's new work will undoubtedly greatly enhance his already high reputation in the line of sacred composition. An overflowing congregation testified to the great interest taken in the service. On Saturday evening the work was repeated, the attendance being almost equally large with that of the previous evening."

BIRMINGHAM DAILY MAIL.

"A second experience simply confirms the remark hazarded on the first presentation, viz., that the work is not only the most important Mr. Gaul has yet given to the world of art, but is one that, when familiar, must arrest attention."

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BIRMINGHAM MUSICAL FESTIVAL, 1882.

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ON

A. R. GAUL'S CANTATA

"THE HOLY CITY"

COMPOSED EXPRESSLY FOR THE ABOVE FESTIVAL.

DAILY TELEGRAPH.

"Altogether, a good sound musical work is this 'Holy City.' I have no hesitation in saying that it creditably represents English art, and does honour not only to the skill but to the judgment and taste of Mr. Gaul.

"The Chorus, 'Thine is the kingdom,' proves that he knows how to write for imposing effect as well as for simple musicianship. 'Let the sea make a noise,' &c., belongs to the successes of massive choral writing, and the entire chorus with its fugal conclusion, 'Let the heavens rejoice' gives evidences of grand design and adequate musicianship.

"The scriptural texts have been chosen with much judgment."

STANDARD.

"'The Holy City' is a healthy, straightforward work, with plenty of vigour and spirit about the writing. It is not of the 'new-fangled' school.

"From first to last Mr. Gaul exercises his undeniable talent in a thoroughly legitimate direction, and gladdens the ears of his auditors with plenty of tonic and dominant.

"The reception was favourable in the extreme, and the Cantata must henceforth be classed among the successes which the Birmingham Musical Festivals have brought to light."

DAILY CHRONICLE.

"Mr. Gaul is a local composer creditably known in the metropolis. It will be a matter for surprise if the Cantata, 'The Holy City,' should not augment his reputation wherever it may be heard, inasmuch as it is a right spirited work, evincing the gift of melody and an excellent knowledge of effective choral writing."

MORNING POST.

"Mr. Gaul has given to the world pieces of sacred music which have attained a reputation beyond the narrow circle of provincial fame. In his 'Holy City' he has also shown that he can write like a thorough musician in other and more severe styles. The air and chorus ('A new Heaven and a new Earth') with its pianissimo 'Sanctus' is a splendid idea. As a whole the Cantata is a good specimen of earnest musicianship and well-used means."

ACADEMY.

"There is a great deal of good and skilful writing."

MUSICAL TIMES.

"'The Holy City' is evidently the work of a thoughtful as well as a clever composer, and should make its mark among thoroughly English productions of a sacred character."

DAILY NEWS.

"The work is throughout the production of a thoroughly trained and earnest musician. The Orchestral introduction—illustrative of contemplation—is melodious, and contains some good orchestral writing. The pieces for solo voices evince a command of agreeable and flowing melody, and are well suited to the respective voices."

ATHENÆUM.

"We must first recognise the genuine musical feeling shown by the composer.

"The vocal writing is excellent, and shows good command of the resources of counterpoint. To sum up, 'The Holy City,' though not a great, is a musicianly and pleasing work which does credit to its composer."

GUARDIAN.

"Melodious, smooth, and well written from beginning to end."

MUSICAL STANDARD.

"The work is throughout characterised by dulcet, graceful melody. The choral numbers show Mr. Gaul at his best; we remark here the sure practised hand of the writer, who has already made himself not a little famous by this class of work."

FIGARO.

"The Cantata is eminently creditable and the words admirably chosen."

MANCHESTER GUARDIAN.

"'The Holy City' has been received with every mark of approval—approval richly deserved, and if London should ever be made the scene of such music meetings as are held triennially at Birmingham, Leeds, and Norwich, Mr. Gaul may be said to have earned the right to be represented. The composer has in him a pure melodic vein, on which he has freely drawn in giving the approximate musical expression to the beautiful sacred poem-hymns incorporated in his word-book or libretto."

BIRMINGHAM DAILY POST.

"Everything is carefully rounded off and finished in form and outline, and the cultivated musician is evident alike in the part-writing for the voices and the command of orchestral resources."

BIRMINGHAM DAILY GAZETTE.

"We hope and believe that the reception given last night to Mr. Gaul and to his 'Holy City' Cantata will prove an earnest of its popularity and acceptance throughout the length and breadth of the land.

"We think highly of 'The Holy City' music for its vein of pleasing melody, and for the good disposition of the voice parts in the choruses. The instrumentation has evidently received careful attention."

BIRMINGHAM DAILY MAIL.

"From title-page to the final chorus there is such perfect organisation, genuine melody, and musical consistency in the just apportionment of subject-matter, that the Cantata is certain of a popular career."

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